

American Art News

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THE NAT'L PORTRAIT GALLERY

To the list of names of twelve eminent Portrait Painters of American birth, suggested by the Committee on Selection appointed by Mr. Christoffer Hannevig, donor of the funds for the American Portrait Foundation of 1918, to paint the portraits of 25 Americans "who have formed the driving forces of America in the War," can be added this week, those of Joseph de Camp of Boston, Miss Cecilia Beaux of Phila. and N. Y., and De Witt Lockman of N. Y. The list, therefore, stands at present: John S. Sargent, Louis Betts, Irving R. Wiles, Gari Melchers, Joseph de Camp, Cecilia Beaux and De Witt Lockman.

ARTIST SUES PUBLISHERS

The action brought by Louis Agassiz Fuertes, the bird painter, against the Nature Lovers' League of America, Inc., J. B. Lyon Company, the State Printers, and the University Society, Inc., the publishers of a work on American birds illustrated by reproductions of paintings made by Mr. Fuertes for the N. Y. State Museum, will be tried in the N. Y. Supreme Court. The action was brought by Mr. Fuertes to restrain the defendants from what the plaintiff claimed was the unauthorized reproduction in the bird books of his paintings and the use in advertisements of his name as the artist. When the case was called for trial, a stipulation was presented to the court from which it appeared that the defendants had paid to the plaintiff "compensation satisfactory to him" for the unauthorized use of his name and the future use of his name as there provided and had stipulated as to the form in which the injunction should issue restraining the defendants from using the plaintiff's name in connection with the publication "Nature Lovers' Library" and the advertising thereof except in the form agreed to by the plaintiff.

The suit is brought under the civil rights law, which forbids the unauthorized use of a person's name in advertising, and is regarded as one of unusual importance as affecting the right, particularly of an artist, to prevent the advertising of his name in connection with the reproduction of any work produced by him except with his consent. Mr. Fuertes stated when he instituted the suit that he brought it not on his own account only, but also in the interest of painters and all other artists similarly situated.

VOLK'S PAINTING HONORED

One of the interesting features of the annual exhibition of paintings at the Mattatuck Historical Building, Waterbury, Conn., is the vote taken among the visitors as to the painting which most appeals to each, individually. This year, the painting receiving the most votes was Douglas Volk's "Youth," representing a young hunter in a canoe. Second in popular estimation was "The Flowery Shawl" by Ben Foster; third, "Cornish Coast" by Paul Dougherty; fourth, "Old Homestead, Middletown, Conn." by Colin C. Cooper.

A VAN DYCK FOR MUSEUM

Brand Whitlock, Minister to Belgium, has been presented by a collector with a fine painting by Van Dyck for the Metropolitan Museum. The subject is symbolical and represents St. Martin cutting his mantle in twain to give one-half to the poor.

WAR RECORD PICTURE

Frederick Challenger, R. C. A., has been commissioned to paint a large canvas representing the departure of the first contingent of the Canadian Expeditionary Force, leaving by transports from Gaspé, Canada, in August, 1914. He is at present engaged in obtaining the necessary data.

ANDERSON WINS INST. MEDAL

The gold medal of the Art Institute Alumni Association has been awarded to Karl Anderson's painting, "Sisters," exhibited in the recent exhibition of American Oils and Sculpture, in Chicago. Anderson's picture is owned by the St. Louis Art Museum. The medal was designed by Leonard.

ALLIED ARTISTS SHOW

The board of control of the Allied Artists of America has closed contracts with the officials of the Architectural League, taking over the Fine Arts Galleries, West 57 St., for the first half of the time usually held by the latter organization; from Jan. 15 to Feb. 11. The annual League exhibition will open a few days later.

WILSON STATUE FOR LONDON

The Duke of Connaught has accepted the presidency of the newly formed Anglo-American Society in London, says the London "Morning Post." At a recent meeting of the committee held at Westminster, it was resolved that the first act of the Society should be to arrange for the erection of statues of Washington and Lincoln, already most generously offered to this country from America, and further to invite President Wilson to honor the Society by allowing it to arrange to have a statue of him by a distinguished sculptor set up in London simultaneously as a memorial of his distinguished services to humanity during the great war.

WINTER ACADEMY SALES

The sales at the Winter Academy to Thursday last were as follows: No. 49—Three portrait Medallions, Julio Kilenyi, \$50; No. 93—"Hackensack Meadows," Wm. J. Baer, \$500; No. 257—"The Little Village,"

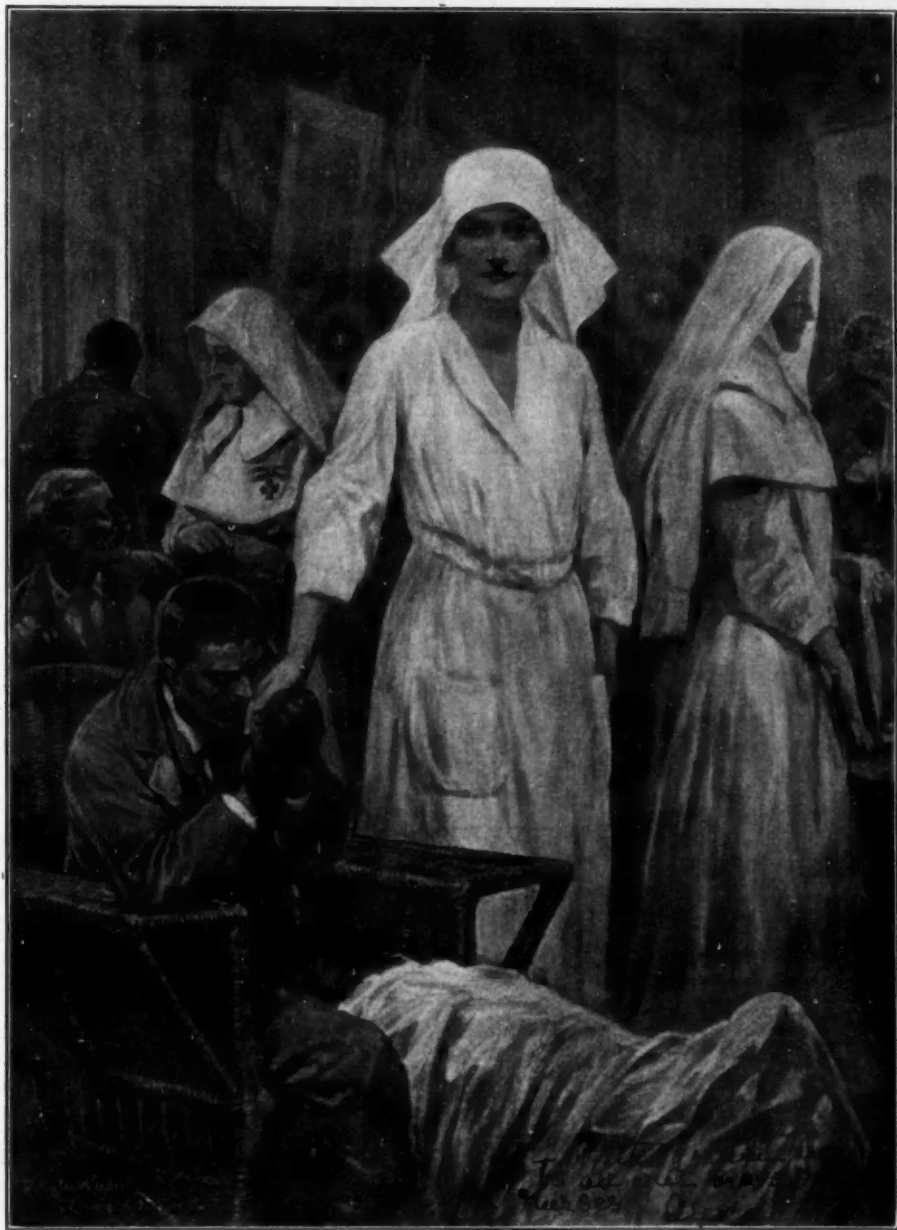
NOTED FRENCH ARTIST COMING

Joan Lamordant, the French artist, to whom the Howland Memorial prize was awarded last commencement at Yale, will come to New Haven early in the New Year to receive the honor in person, as was recently exclusively announced in the ART NEWS. The paintings of M. Lamordant will be exhibited in the galleries of the Yale School of the Fine Arts.

Extraordinary interest is felt in the coming of the well known French painter of his native Breton landscapes and life, not alone because of the distinctive character of his works, but also because of the fact that severe wounds sustained in fighting during August, 1914, resulted in the loss of his sight, so that he may never paint again.

PROPOSED STATUE OF FOCH

A resolution authorizing the erection of a statue of Marshal Foch in Washington and appropriating \$100,000 for the purpose has been introduced in Congress by Mr. Sinnot of Oregon.



MILICENT, DUCHESS OF SUTHERLAND

R. Caton Woodville

Nursing in her hospital in France. Original given Red Cross Fund by Lewis and Simmons. Autographed by Queen Alexandra

Courtesy Lewis and Simmons

Geo. Wharton Edwards, \$500; No. 262—"A December Morning," Bruce Crane, \$1200; No. 264—"The White Morning," Walter L. Palmer, \$300. No. 63—"September Moonlight," George H. Bogert, \$1,200.

MEMORIAL ARCH INSCRIPTION

Rodman Wanamaker announces the wording of the inscription to be graven on the Memorial Arch. The structure, to be erected in this city in honor of returning soldiers and sailors, will bear the following: "Erected to commemorate the homecoming of the victorious Army and Navy of these United States of America and in memory of those who have made the supreme sacrifice for the triumph of free peoples of the world and for the promise of an enduring peace."

"JO" DAVIDSON'S BUST OF FOCH

A special cable to the N. Y. Times from its correspondent in Paris, Walter Duranty, says: "One of the most interesting and important commissions in the history of portraiture has been given to the American sculptor, Jo Davidson, in the shape of a series of bronze busts of the principal Allied military and political leaders. The busts of Foch, Bliss, Tardieu, and Masaryk are already completed, as well as the bust of Prest. Wilson done at the White House.

"In the coming months Joffre, Pershing, Pétain, Haig, Clemenceau, and Lloyd George will sit to Davidson, who hopes to finish the entire work by midsummer.

"Two sittings of two and a half hours' duration were all that Marshal Foch could spare for the sculptor on Nov. 24 at his Senlis headquarters, but it was sufficient for the completion of the clay model from which the bust, which is a striking likeness, was subsequently made."

ST. GAUDENS'S LINCOLN CHOSEN

A copy of St. Gaudens's statue of Lincoln in Lincoln Park, Chicago, will be erected in the Canning inclosure in Westminster, London. Thus ends the long-drawn-out and now almost historic controversy, reported in full last season in the AMERICAN ART NEWS, between the respective advocates of Geo. Gray Barnard's statue of "The Great Emancipator" and St. Gaudens's well known conception, long in Chicago, as a gift to England.

Howard Russell Butler, Vice-President of the National Academy, submitted a report last week after the ART NEWS had gone to press, to Herbert Adams, President of the Academy, saying that Lord Warendale, Executive Chairman of the British Peace Centenary Committee, had advised Dr. Nicholas Murray Butler that the Commission of Works in London had officially announced that "St. Gaudens's statue was the most suitable for erection in the chosen site."

Dr. Butler was appointed Chairman of the American Committee, composed of Elihu Root, J. P. Morgan, Henry White, and Howard Russell Butler, to report on the controversy that followed the offer of a statue of Lincoln by George Gray Barnard.

Mr. Butler's Story

"In a statement of this subject," says Mr. Butler, "submitted by me last April I quoted advice from the British Centenary Committee showing that this committee originally accepted, June 13, 1913, the offer of this St. Gaudens replica and that the site at Westminster was on its request officially designated for it." Those advices also showed that in the spring of 1917 the Executive Chairman of the American Peace Centenary Committee had offered, in place of the St. Gaudens replica a statue of Lincoln by George Gray Barnard, advising the British Committee that the latter statue was intended as a superior substitute.

British Committee Deceived

"The British committee, evidently believing that this was an action of the full American committee, agreed to the substitution and secured an official designation of the Westminster site on March 31, 1917, for the substitute statue. The National Academy, with many other organizations devoted to art, and the public generally, strongly disapproved of this substitution and the manner in which it had been effected. This is attested by many strong resolutions, notably those of the Fine Art Federation of N. Y., the N. Y. Chapter of the Institute of Architects, the National Academy itself, and by countless letters.

Opposition to Barnard Statue

"The Council of the National Academy then requested and authorized its Vice-President to poll the American Centenary Committee. Believing with the English committee that the full American committee had acted, the result of the poll was astonishing. Of 76 replies received, 51 were either against the Barnard or in favor of the St. Gaudens or both; 22 were non-committal; one was doubtful; one ambiguous, and only one frankly favored the Barnard statue.

"The results of this poll," continues Mr. Butler, "were sent to his Majesty's Commissioner of Works, who had, in an address in Parliament, clearly shown that he believed that not only the American Centenary Committee, which he called the American committee for the celebration of 100 years of peace, but also the American public, favored the Barnard statue. He had evidently been confirmed in this belief by a cablegram sent him on Nov. 15, 1917, signed by the Executive Chairman of those who enthusiastically praised Barnard's Lincoln, and the names of the presentation committee of the statue.

"At the request of the council these lists were investigated. Many of those interrogated advised that they did not favor the Barnard statue and that their names had been used, as even in the case of the President of the United States, without authority.

Work of American Committee

"Meantime a committee of responsible citizens, with all these facts before them, and with a sympathetic realization of the disagreeable position into which the English committee had been thus unwittingly thrust, stepped forward to redeem the unfortunate situation. This committee consisted of Elihu Root, Nicholas Murray Butler, J. Pierpont Morgan, and Henry White. Acting not on their own behalf, but as citizens of the United States and on behalf of their fellow-citizens, these gentlemen have consulted equally representative citizens of Great Britain, who assured them that the British Government would coincide in the views of the constituted authorities here."

(Continued on page 2)

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ST. GAUDENS'S LINCOLN CHOSEN
(Continued from page 1)

The text of the resolution of the English Commissioners said that the St. Gaudens work "was the most suitable for the chosen site at Westminster." It was added that the Barnard statue also would be accepted for erection in some other English city, probably Manchester.

The Controversy Recalled

It will be remembered that after the controversy had widened and extended to England last spring, Mr. Robert Lincoln, son of the President, was induced to speak. His frank opposition to the Barnard statue, coupled with a tactful expression from the pen of Sir Alfred Mond, First Commissioner of Public Works, London, indicating that public opinion in England favored the St. Gaudens work, is believed to have furnished the deciding factor in making the final choice. Mr. Lincoln, in a letter to ex-President Taft, said Mr. Barnard had indicated that he had scorned many existing photographs in modelling his father's likeness, preferring to take as a model a man "for the curious artistic reason that he was born on a farm 15 miles from where Lincoln was born, and about 40 years of age, and had been splitting rails all his life."

"The result," Mr. Lincoln continued, "is a monstrous figure, which is grotesque as a likeness of President Lincoln and defamatory as an effigy."

Championed Barnard Statue

Among the champions of the Barnard statue were Miss Ida Tarbell, one of Lincoln's biographers, and Mrs. Mary Fanton Roberts, editor of the Touchstone Magazine. Miss Tarbell said Mr. Barnard's interpretation of Lincoln "gets nearer the man than anything I know." Mrs. Roberts said: "It's a tragedy to democracy. Mr. Barnard has felt that Lincoln was one of the greatest men of all times, and he has presented him as a magnificently spiritual man. All of this feeling is in the statue. It is not pretty, not elegant, because Lincoln was neither a pretty nor elegant man."

"I don't understand what has happened to America. Why should the whole Nation take this snobbish attitude and try to present its greatest man as an elegant figure. Of course, there are some persons in this country who have championed the Barnard statue, but the majority have been against it. Is it that we have to put style and finish on our great President when we send his statue to England? I have a feeling that Mr. Barnard understood how Lincoln felt about life and presented it in his work."

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EXHIBITIONS NOW ON**Allen Tucker at Mrs. Whitney's**

Few opportunities, and those only by Mr. Montross in the past, are given N. Y. art lovers, to see the work of Allen Tucker, so that the exhibition of 20 of his pictures so favorably placed in the galleries at 8 W. 8 St., dedicated so generously by Mrs. H. P. Whitney to the fostering of American art, reintroduces the artist, as it were, to the Metropolis.

Figure and portrait schemes alternate with landscape, and produce an undisturbed decorative effect. Of the portraits, the one "In Black and White," representing an attractive young girl in direct front view, might be taken as a type of a Greenwich Village girl, the type that wins and holds the better heart of the world's new Quarter Latina. The latter girl in profile, clad in a simple, dark gown, in the composition called "Smoke" and the woman's head in the small-sized opera scene, "Madame Butterfly," are extraordinarily simplified as to contour and modeling. The "Girl Reading," reproduced some time ago in the ART NEWS, is a picture of fine, original color and a pattern of much effect. The night scene showing parade of "The Cadets of Saint Anne" is well observed as to tone and as a linear pattern has a quaint spidery appearance.

Many of the landscapes are rather roughly Van Goghish in whirl of line and load of pigment, but the "Two Barns" is a study of sunlight truly remarkable for truths of color relation and observation of illumination. "Le Midi" is an upright landscape of great charm, its long perpendicular lines of slender summer trees cutting against a brilliant distance and warm grey sky, giving a new and individual view of the perennial "outdoors."

"The Plaza," in a wintry atmosphere and snow-shrouded, is a fine arrangement of the impressive architectural mass seen through the grey mists behind a dark church steeple. "The Farm in February" is a snow scene of much beauty, giving the quaint character of a New England winter with straightforward simplicity.

Other good works are the "Hill Farm," "The Long Shadow," "Cranberry Island," "A Maple Tree," "The Morning Air," "Albany Intervale" and the "Apple Orchard."

Christmas at Art Alliance

A timely exhibition of toy designs is on at the galleries of the Art Alliance, 10 E. 47 St., through Dec. 28. These designs are the work of pupils in eighteen different high schools and are made for wooden toys. There is much promise in many of the designs and considerable interest has been aroused by the display from the point of view of developments along these lines for commercial use.

A fine showing of rugs, with books of reference on the development of carpet and tapestry textures, is also on.

The sale of paintings by members of the Art Alliance for the benefit of the Serbian Aid Fund has been quite successful, many attractive pictures having found purchasers interested in art, and in the admirable cause for which the artists have donated their work. The following members of the Art Alliance are represented in this display which closes this evening: Eloise Schwab, Frank Mathewson, Althea M. Platt, Mary H. Tannahill, Gifford Beal, Agnes Tait, Mitterdorfer Straus, Frederick Theodore Weber, Florence W. Gotthold, Helen F. Fuchs, Adelaide Lawson, N. Jean McLane, J. Janet Worhan, Mary Hitchcock, Irene Weir, Arthur I. Keller, Paul Cornoyer, W. E. Hentchel, Richard Marwede, R. Stell, G. A. Bradshaw, Cullen Yates, Edith Whitcomb Morrell and Adele Watson.

"Holiday" Show at Milch Gallery

The holiday exhibition of small pictures at the Milch Galleries, 108 W. 57 St., contains many fine canvases. A rare Theodore Robinson, a bright, sunny "Normandy Garden" with a whiteclad figure of a woman gives a good idea of the luminous outdoor painting of this pioneer American impressionist. By Childe Hassam a clever Gloucester picture, showing the town from Blake Hill, bears the appropriate title of "Thousand Houses." Fine in tone, this delightful little canvas, painted last summer, is a vast improvement over the lithograph of a similar subject shown by Hassam at the Gloucester exhibition. A second Gloucester canvas here by Hassam, showing the outer harbor as seen from Blake Hill, is of fine color quality.

A characteristic snow scene, "Winter Afternoon," by the Academy prize winner, John F. Carlson, an interesting view of "Washington Sq." by Cornoyer, and landscapes by Geo. Bruestle, E. H. Bogert, E. Dufner, Albert Groll, and C. W. Eaton are noticeable.

Winslow Homer watercolors are still to be had, it seems. There are two; one, "The Stump Speech," having a good deal of the admired Homer breadth and vigor. By George Inness an early "North Conway" appears and from the veteran Thos. Moran come two delightful little works painted in Cala.

By J. Francis Murphy, dean of living American landscapists by virtue of his record price at the Hearn sale, five beautiful little works are listed, the "Gray Day" alone casting distinction upon the whole exhibition. Other exhibitors whose work deserves more comment than space permits are: W. Ritschel, E. Carlsen, Granville Smith, S. W. Tryon, Helen Turner, J. Alden Weir, Carleton and E. C. Wiggins, I. R. Wiles, F. B. Williams, A. M. Wyant, F. Kost, O. Linde, W. L. Metcalf, L. Ochtman, J. C. Phillips, E. Potthast, P. Dougherty, etc.

Ennis's Bethlehem Steel Pictures

A private exhibition of more than common interest is now on in the Sherwood Studios until Jan. 10 of paintings by George Pearce Ennis, showing war work activities at the plant of the Bethlehem Steel Co., Bethlehem, Pa. Mr. Ennis was given free scope by the Government in making his sketches in pencil and distemper, from which he developed the large oils now for the first time exhibited. The sketches, which have already been seen at the Corcoran Gallery, are displayed with the oils and serve well to show the artist's manner of building up his final pictures. The paintings have the qualities observed in work before shown by Mr. Ennis. He handles color in large masses, a little heavily, perhaps, but effectively. His composition has force and his contours simplicity.

Both in color and in line his work would gain by a process of refinement, although it cannot but be said that his vigor, his "hunch" serves him well in such subjects as these. He gives the glare of red-hot iron, the curl of steam, and the heavy architecture of this new "Forge of Vulcan" with a "loaded" brush and with all the lunge and sweep of a doughboy going over the top. His "Forging the Guns" is a fine record of the munitioneer's part in the late conflict, while such canvases as "Proving the Guns," "Blowing Steel," "Pouring Moulds," "Ore Beds," "Blast Furnaces," and "Forging Torpedo Heads" are vividly realized visions of the great service of mechanics and labor which furnished the sinews to the valiant warriors of all the Allies. Mr. Ennis takes just pride in a letter from the U. S. Ordnance Dep. Chief commending his pictures and the influence they exert in creating an interest in the means necessary in national defense.

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Watercolor Society's Annual Show

The American Watercolor Society announces its 52nd annual exhibition at the National Arts Club, Feb. 6, to 28. Exhibits will be received at the galleries between 10 and 6, Feb. 1. The jury of selection consists of Roy Brown, John F. Carlson, Eliot Clark, Irving Couse, Bruce Crane, C. C. Curran, W. Granville-Smith, J. Francis Murphy, E. H. Potthast, Will Robinson, Henry B. Snell, and Cullen Yates. On the hanging committee are Chauncey Ryder, Edward Dufner, and Glenn Newell. The Hudson prize of \$200 will be awarded as usual.

Decorative Art Ass'n Drive

The National Association of Decorative Arts and Industries, which aims to become a federation of business, educational and art associations of nation-wide scope, plans a "drive" for increased membership and the raising of a large fund early next year. Its object is to improve domestic furnishing and to stimulate artistic handicraft by means of traveling exhibitions, lectures and full use of library and museum facilities.

The officers of the association are: President, Dr. James P. Haney, director of art in high schools of N. Y. City; Vice-President, Henry W. Frohne, Grand Rapids; Sec'y, William Laurel Harris, Treas. Chandler R. Clifford, N. Y.

Brooklyn Etchers Show Prizes

The Helen Foster Barnett prize of \$50 for the best etching in the third annual exhibition of the Brooklyn Society of Etchers, now on in the Print Galleries of the Brooklyn Museum, was awarded to Eugene Higgins for the "Forgotten Trench." Ann Goldthwaite's "Reverend Dr. Barry" and I. C. Vondrou's "Town Square—Turnov, Bohemia," received hon. mention. The jury of award consisted of Paul Dougherty and Dr. Frank Weitenkamp.

Montclair's Memorial Altar

Approval has been given by the Montclair Board of Education to a design for a memorial altar, which will be erected on the grounds of the Montclair High School, as a testimonial to the students and alumni of the school who fought and died in the war. The altar was designed by Otto F. Semseh.

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BOSTON

The exhibition of works by the French soldier artists in the Renaissance Court of the Museum, under the auspices of the French Government, had a most successful beginning and in the first four days of the exhibition, the paintings and drawings were sold, among them "The Poilus of France" by Georges Scott, bought for \$2,000 by Mrs. Frederick G. Holden of Proctor, Vt. Among other artists whose works were purchased are Jonas, Lortac, Jodelet, Hansi, Poulbot and others.

The Museum announces the purchase of one of Lieut. Farre's paintings. The picture depicts a hostile plane which had bombed Nancy on its way to destruction after an attack by a French Coudron, one of the best of the group of paintings which the French artist brought here.

The collection of paintings formerly owned by Geo. W. Folsom, who was in the picture business here for the past forty years, was sold at the Leonard Galleries last week. The collection contained a Leon Perault, entitled "Denise," a good example of the Bouguereau school, an amusing anecdotal composition by Chocarne Moreau "Une Bonne Lecon," an interior with a single figure by Joseph Bail, "The Lace Maker."

Among the American pictures were several of Abbott Graves's early story-telling paintings, the most important "After the Fire," and another "The Finished Romance."

An early example of Mary L. Macomber's work was "The Wine Jars," an illustration to a romance by Olive Schreiner. A pastel portrait of a woman by Louis Kronberg, and several other American pictures were included, notably George Inness, Winslow Homer, Ralph A. Blakelock, Albert Bierstadt and John J. Enneking.

Among the foreign names were Anton Mauve, Meissonier, Ziem, Diaz, Jacque, Jules Dupre, Schreyer, Lerolle, Corot, Thaulow and Manet.

The pictures sold only fairly well, most of them being what are called "old fashioned."

Recent acquisitions of the Museum are a group of paintings from the Isaac Fenno collection through Mrs. Isaac Fenno-Gendrot, and of the marble statue of Cleopatra by Thomas R. Gould from the same source. In the department of classical art, 54 gems have been given by Alexander Cochrane, and a collection of small objects, including marbles, terra-cottas, vases, bronzes, gems, coins, etc., have been given by an anonymous donor. In the Egyptian art department an anonymous gift has been received of a collection of small objects, including bronzes, scarabs, amulets, etc. In the department of paintings, Joseph Lindon Smith's "Critics" has been given by Mrs. Henrietta Page, and the heirs of Mrs. Mary Hemenway have given "The Immaculate Conception" by F. J. R. de la Iglesia. A miniature "Head of a Girl" by Mrs. Richard Hildreth, has been purchased from the Charles Henry Hayden fund. The important picture of "Curee," by Gustave Courbet, a recent purchase has been already noted.

Albert F. Schmitt, instructor at the R. I. School of Design, is holding an exhibition of his paintings in the gallery of the Guild of Boston Artists in Boston. Portraits, figure pieces, landscapes, decorative panels and still-life are included in an array which does not lack brilliancy and variety, according to Mr. Downes who says:

"The most noticeable portrait is that of Mrs. Schmitt, who smiles with a very jolly and genial and hospitable smile of welcome, as if presiding over some specially pleasant occasion. Mr. Schmitt is an adept in the rendering of the stuffs, and he is also strong in the painting of luminous flesh tones. A brilliant tour de force, which makes a striking exhibition piece."



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NEWARK (N. J.)

The first annual exhibit of the organization, calling itself "The Contemporary of Newark," is on to Jan. 26 next, in the art gallery of the Public Library. The display is composed of 25 oils depicting "The Country in Winter As Seen by Modern American Painters," and is assembled by the Newark Museum Association. The painters represented include Gifford Beal, R. Sloan Bredin, John F. Carlson, John F. Folinsbee, Birge Harrison, Childe Hassam, Glenn Newell, Walter F. Palmer, E. W. Redfield, Charles Rosen, Granville Smith, Gardner Symons, A. T. Van Laer, Everett L. Warner, Gustave Wiegand, Guy C. Wiggins and Arthur B. Wilder.

DETROIT

The Detroit Museum has received as a loan from P. W. French & Co., of N. Y., important tapestries which have been placed on exhibition in the entrance hall of the museum, where they will remain until Jan. 1. Seven of the hangings form a set which tells the story of Cyrus the Great, founder

MILWAUKEE

Medallic sculpture by Spicer-Simson is now shown at the Milwaukee Art Institute. Notable medals are shown in addition to a dozen or so photographs. Among them are presentments of many notables, ex-President Taft, Charles D. Hills, Sir Walter Lawrence, Mr. and Mrs. Charles Peabody, James Stevens, George F. Watts, Charles F. Adams, Alexander G. Bell, the King and Queen of Belgium, and many others. The king and queen are done on a single medal in very low relief and splendidly composed.

There is nothing particularly impassioned about Mr. Simson's art, for he obviously attempts to record the most stable qualities of character. He is working in the most lasting medium known to man,—bronze,—and naturally the most permanent and reserved statement regarding his sitters is that which reveals their finest poise. Occasionally he does a purely decorative medal, such as the "Memorial to Fallen Heroes." There are ten in this series and show that the circle withholds no mysteries from him. He arranges his lettering, heads,

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DETROIT

The exhibition for Michigan Artists under the auspices of the Scarab Club, containing 141 works by 57 artists, is on view until Dec. 31. The jury, consisting of Robert Reid of N. Y., George W. Stevens, Director of the Toledo Museum, and Myron Barlow, rejected over half of the works submitted. Considering that this has been a year when everyone has been engrossed in war projects, the activity on the part of the art workers of this locality is gratifying. That this annual exhibition is an incentive and a stimulant to production is seen in the growth of the number of exhibitors. The first exhibition in 1910 contained less than a dozen names. The number has steadily increased from year to year.

The prize awards for 1918 are as follows: The Scarab Club Gold Medal to Joseph W. Gies for his "Portrait of Frank Scott Clark"; the Detroit Museum first prize to Herman Gabriel for his "Landscape Decoration"; the Detroit Museum second prize to Arthur Marschner for his "October Day"; the Detroit Museum third prize to Miss A. L. Thorn for her "Study of a Girl"; the Hopkin Memorial first prize to Charles Waltersperger for his "Old Mission Church"; the Hopkin Memorial second prize to Berthold Seiffert for his "Evening, Elkhart Lake." The Frank Scott Clark prize for the best painting of a head in oil will be awarded by vote of the Scarab Club members.

Some 60 watercolors by American artists will be shown in Gallery IV Jan. 1-Feb. 15 next. This exhibition will differ from the usual watercolor show in that it will present the single legitimate phase of pure aquarelle.

Childe Hassam, Gifford Beal and Paul Dougherty will be represented by groups of their works. They have also consented to act as a jury of selection.

From Jan. 1 to 30 the British Government's exhibition of England's war pictures made in the war zone will be shown in Gallery V. The exhibit will include the cathedrals of Notre Dame, Laon, Noyon, Beauvais, Soissons, Rheims, Amiens, Rouen, the Church at St. Quentin, and many other mediæval structures.

LOS ANGELES

Edward Scholl, a N. Y. portrait painter, has two interesting works on view at the Kants Gallery, one a portrait of Harry Harvey, director at Universal studios, shown as a U. S. soldier in service in the Philippines; the other a presentment of Dr. Cecil Edward Reynolds, a work in dramatic contrast to the Harvey painting, for the type is entirely different. The contemplative analytical mind is remarkably well brought out.

As a painter of individuality, Mr. Scholl has proved his place by these two portraits.



BALLET GIRL IN WHITE (at the window)

Louis Kronberg

Sold to Mrs. J. L. Gardiner for her Fenway Court Coll'n

of the Persian empire. This series signed with the Brussels mark and the monogram GM was made by Michel van Glabeke in the first half of the XVII century. It is one of the few sets ever woven to picture the story of Cyrus, the only other important series known being the one in the Royal Spanish collection. The borders and panels are characteristic of the period. The costumes are Roman with XVII century adaptations.

Art Association of Newport

The annual report of the Art Association of Newport, R. I., shows that donations to the amount of \$7,200 have been received towards the building fund. There is now a membership of over 600.

Tolentino Art Gallery

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decorative accessories or whatever else it may be as a master, and there are as many tricks to compassing a circle as to writing a sonnet or composing a sonata. These medals are in bronze, silver and gold and a marked difference is to be noticed in the manipulation of the original wax for the results to be obtained in the various metals.

PROVIDENCE, R. I.

Many sales are in prospect at the two exhibitions now here, and a lively interest is evident in works of the earlier state artists. A fine large example by E. M. Bannister has made its way into a local collector's gallery, and an early example of Edward C. Leavitt and one by Thomas Robinson are now in another local collection.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

ART BOOK REVIEW

PORTRAITS OF WHISTLER. A Critical Study and an Iconography. By A. E. Gallatin. John Lane Co.

Whistler is perennial matter for book-makers. He was kind enough to leave plenty of material. What with his own pictures, his etchings, pastels and lithographs his books, his witticisms, his portraits of himself, and the portraits of him by other artists, he is an unfailing source to the commentator and publisher.

Mr. Gallatin, we believe, has touched on the subject of Whistler portraits before. He has illustrated the present volume with some fine things, the best of them being undoubtedly the portraits by himself and those by Fantin-Latour. The early "Whistler in the Big Hat," which for a long time belonged to S. P. Avery and later to Mr. Freer, is a souvenir of Whistler's admiration for Courbet and a tribute to Courbet's style of painting. Fantin's profile head drawn with a pen is a novelty. It is a strong head and looks like a study for the "Homage to Delacroix."

The Heller and Boldini drypoints and the Boldini full-length painting are illustrated as well as Chase's portrait, the "Lampoon" (now in the Met. Mus., N. Y.), Will Rothenstein's drawing in profile, T. R. Way's interior showing Whistler in apron working at his etching press, the Aubrey Beardsley pen drawing, and the Rajon lithograph, one of the most popular of all the Whistler portraits. The volume is printed and bound in a style which would have pleased fastidious "Jimmy" himself. J. B.

Miss Mechlin and Boris Anisfeld

"It was regrettable that before the Boris Anisfeld exhibition commenced at the Brooklyn Museum, a certain lady undertook to put a damper on proceedings which led to some very diverting correspondence in the AMERICAN ART NEWS and will, we trust, serve as a warning to people in responsible positions against constituting themselves dictators in art by assuming that only such exhibitions may tour the country as have the good fortune to merit their individual approval. This, too, in a democratic country!"—International Studio (December Issue).

THE NEW YEAR IN ART

What a contrast does the present Christmas and New Year tide present to that of only a short year ago, and with what thankfulness should it be greeted by the art public! We quote from our editorial in our issue of Dec. 29, 1917, to evidence the wonderful change in the aspect of things since that sad and dreary Christmastide, with bitter weather, heatless days, a gloomy and uncertain war outlook, and when the times tried the souls of the stoutest and bravest at home, and the iron entered the soul of the millions in the trenches and the grief-stricken lands of Europe.

We said then "The New Year in the American and foreign art worlds dawns in a cloud of uncertainty. Never since the first publication of the AMERICAN ART NEWS in Dec., 1904, has the outlook for the usually busy months of January, February and March been so indefinite, and it is impossible to predict what the coming weeks have in store for artists, collectors and dealers."

Well, we worried through it all somehow, and while no fortunes were made in the art trade and the year was one of waiting, the flame of art still burned and none of our acquaintance went hungry.

And now the New Year of 1919 will dawn with rosy hopes and with every prospect of returning trade and prosperity. All's well, and we can with thankful hearts wish our readers and the art world a truly Happy New Year!

THE LINCOLN FOR LONDON

The news that the St. Gaudens statue of Lincoln will go to London instead of the Barnard conception, which apparently pleased none in the art world save a few admirers of the sculptor, and Miss Ida Tarbell and Mrs. Mary Fanton Roberts, comes almost with the grateful sense of a New Year's gift to American art lovers, who felt perturbed lest their country should be misrepresented by such a weird and ugly presentation of the "Great Emancipator" as was that of Mr. Barnard.

Howard Russell Butler, Vice-President of the National Academy, deserves the warm thanks of his countrymen for his agitation and pursuit of the question, which really resulted in the final decision to send the St. Gaudens dignified work instead of the Barnard conception.

But, apart from the happy result of Mr. Butler's agitation and campaign, it is gratifying that the unworthy attempt of certain persons connected with the American Committee on the celebration of the Centenary of Peace to foist the Barnard statue on England was defeated. It was not a nice performance to announce the Barnard statue as "the choice of the Committee" when as a matter of fact, and as Mr. Butler proved, few of the Peace Committee members had been consulted, and of those consulted a majority had really voted against such choice.

The Barnard statue may go, we are told, to Manchester, where it is to be hoped it will not frighten the infants of that manufacturing city.

That Lincoln Statue

"It is pleasing to know that the St. Gaudens's Lincoln is to go to London in place of the quaint Barnard model. Mr. Barnard is an artist of great ability—a true genius, but, as sometimes happens with such men, his eccentricity in this case was misplaced. Lincoln was not a good subject for erratic experimentation. However fine the Barnard conception may be, esoterically, it was an offence to the ordinary mind, and this was one of the perhaps rare instances where the popular judgment was not only entitled to consideration, but was perfectly sound. The whole incident was to be regretted, but it seems to be satisfactorily closed."—N. Y. Eve. "Sun."

Rather Caustic Comment

"We owe a debt of gratitude to those public-spirited citizens of N. Y. who have so successfully intervened to rescind the British Government's acceptance of Barnard's colicky and monstrous effigy of Abraham Lincoln, and to agree to accept instead St. Gaudens's statue of the martyred President for erection at Westminster. The trouble and annoyance which have been given both here and in Great Britain by the endeavor of self-seeking private individuals, eager for notoriety, to foist the Barnard atrocity upon the English nation, in the face of the protests and distressed appeals to our great President's only son, Robert, former ambassador to the Court of St. James, should serve as a lesson as to the imprudence of the acceptance by governments and by great men in office of gifts and courtesies from private individuals and organizations that are only bent on getting into the limelight. It is understood that the promoters and sponsors of the Barnard representation of Lincoln and of the precious scheme to dump it upon Albion, at the very moment when we are endeavoring to eliminate every possible cause of present or future friction between the two great English-speaking powers, have finally decided to force it upon Manchester, a city so closely associated with the interests of our great cotton industries. Of course Manchester has always been condemned by other English towns and cities for her aggravated Philistinism in everything relating to art. But I doubt if she will relish having this rubbed into her by a party of American publicity seekers. Town Topics.

AN UNFAIR CRITICISM

"Laudable as is the intent of Christoffer Hannevig, a New York ship broker, his donation of \$100,000 toward a National Portrait Gallery, similar to the London institution, is apt to do the cause of art more harm than good, unless he is familiar with prevailing conditions and has surrounded his gift with proper safeguards. He ought to know that if precedent is followed in this instance, the distribution of the painting of portraits of the officials who have formed the driving force of America's effort in the war, which is to form the nucleus of the gallery, will go to a clique as powerful as any trust he can name and that, with one or two exceptions, by way of throwing dust into the eyes of carping critics, the results at best will be an array of mediocrity. Mr. Hannevig need only look at the Congressional Library or at the decorations of various State and civic buildings for confirmation or put his ear to the ground and hear some of the remarks of craftsmen apropos of the projected Victory Arch in this city. His safeguard, if he only knew it, would be not to deal with art societies or with professional experts, but put the matter in the hand of one person, whose prestige for knowledge of art and financial disinterestedness would give assurance that the work would be considered on merit alone. Even then before he is through he may realize that altruism has its comebacks, but, at least on the charge of patriotism, he could reduce responsibility to a single head. Experience has shown that divided responsibility is no more advisable in art than in other directions. Art in America is honey-combed with politics."—Town Topics, Dec. 19.

[It is difficult to understand how so usually clever a writer and observer as "The Saunterer," who published the above over his pseudonym, could so misunderstand the published statements in the ART NEWS, and elsewhere, of Mr. Hannevig's well thought out plan to avoid just the political and social influences, in the choice of the twelve American-born artists to paint 12 of the 25 eminent Americans of the war, for his well conceived American Portrait Foundation of 1918, as to say it "will give the selection to a clique as powerful as any trust he can name."

Surely, "The Saunterer" did not

mean to reflect upon the honesty or fairmindedness of his three fellow journalists and art writers, whom Mr. Hannevig, to avoid bad precedents, chose to select the painters? These men are not "professional experts," and as they cannot be influenced by any possible political or financial considerations, and only accepted appointment on the distinct understanding that they should be left entirely free from any such influences, it would seem, especially as it is regrettable that the list of really capable American-born portrait painters is not a long one, that they should be able to decide upon twelve artists, who will be acceptable, even to "The Saunterer." In any event, would it not have been fairer to the committee of his fellow journalists, for "The Saunterer" to have postponed his criticism until the full list of artists selected, could be announced?—Ed.]

Boston's View of Project

"Mr. Christoffer Hannevig's interesting plan for a National Portrait Gallery is not the first scheme of the sort in this country," says Mr. W. H. Downes in the Boston Transcript. "Unless our memory is at fault, a national portrait collection was started some years ago in Phila. Moreover, there are in existence many public collections of portraits, owned by universities and colleges, Government departments, States, municipalities, historical societies, etc. As a rule these collections possess but a mediocre artistic value. In many of them copies are hung indiscriminately along with originals. In others the commissions have been given out by officials whose ignorance of art is only too evident, and whose choice of a painter is governed by personal or political consideration."

"The AMERICAN ART NEWS makes no statement regarding the amount of the fund donated by Mr. Hannevig [The sum is \$100,000.—Ed.] nor are we informed whether the fund is sufficient to provide a gallery. What is of still more importance, no information is given of any actual or contemplated steps to turn over the foundation to the custody of the Federal Government or to confide its future management and administration to competent official hands. So far as the current program, as published, is concerned, the direction of the plan seems to be divided between Mr. Hannevig, Mr. Quistgaard, and the above named committee of private citizens."

"A hint is vouchsafed that the proposed collection is to be composed of portraits of 'the men who have formed the driving forces of America's efforts in the great war.' The Brooklyn Eagle mentions the sum of \$100,000 as the donation of Mr. Hannevig, and states that Mr. Hannevig is a Norwegian shipbuilder who has long been a banker in N. Y. It makes these further suggestions in a jocose vein:

"The President is entitled to full length. We would suggest three-quarters for Mr. McAdoo, half figure for Mr. Baker, a bust for Mr. Gregory. As to attitude, full face, half profile or profil perdu, choice should be left to the sitter, except that the latter, profil perdu, should be used for Claude Kitchin if he gets into the show."

"It would be interesting to guess what portrait painters have been picked out by Messrs. Brinton, Nelson and Townsend. If we were to make a guess we might hazard the nomination of the following artists: John S. Sargent, Joseph DeCamp, Gari Melchers, Frank Duveneck, Edmund C. Tarbell, Wilbur Dean Hamilton, Cecelia Beaux, Leopold Seyffert, Irving R. Wiles, Louis Betts, Frank W. Benson, and Robert W. Vonnoh.

"A fund of \$100,000 would not go very far toward paying for a collection of the character indicated, since it is possible that the first group of 25 portraits as planned would use up the entire appropriation. It is a long road to the formation of a 'great American portrait gallery similar to that in the National Gallery on Trafalgar Square.'"

[For the information of Mr. Downes and others it may be said that all the safeguards he suggests as to the custody and arrangement of the collection will be provided for and that Mr. Hannevig only intends his initial donation to provide a nucleus of 25 portraits for a large gallery. Mr. Downes has guessed right as to six of the artists whose names are announced elsewhere as having been chosen by the Committee. Is not Mr. Downes aware that Frank Duveneck is, alas, probably past his painting days, even if he happily recovers from his present desperate illness, and does he not mean John McClure—not Wilbur Dean—Hamilton?—Ed.]

LONDON LETTER

London, Dec. 15, 1918.

Passersby the vicinity of the Aldwych Tube Station have been amused of late to see the treasures belonging to the National Gallery and the National Portrait Gallery being withdrawn from their wartime hiding-place, and once more emerging into the light of day. They have spent two years in an underground passage adjoining the platform, safe from air-raids, and now they are coming forth to adorn once more their proper places and to give our overseas visitors, before they return home, some better idea of what the galleries should look like than they hitherto had been able to deduce from the depleted rooms. Soon the underground passages of the South Kensington Station will begin to disgorge the belongings of the Victoria and Albert Museum confided to their keeping in less happy times, and curios instead of clerks, will, it is hoped, in a short space of time occupy once more its spacious apartments. Other quarters, it is understood, are already being sought for their accommodation.

Lavery Painting Historical Canvas

Sir John Lavery is back again in London after his visit to the Grand Fleet, and will begin work immediately on the picture which he has been commissioned by the Admiralty to paint of the historic interview between the Allied admirals and the five German delegates in connection with the surrender of the German fleet. This meeting took place in Sir David Beatty's cabin, where the artist was busy making his sketches during the whole of the interview, the greater part of his attention having been concentrated upon the German delegates, as this was the sole opportunity which he will have of studying them from life. If ready in time, the canvas will be exhibited at the Royal Academy in the spring.

First Picture Sale of Season

The first picture sale of the season was held at Christie's in late November. The works came from a variety of sources and included a number of interesting Italian pictures. Among these were Segna de Bonaventura's "Adoration of the Magi," acquired by Mr. Bolton for £682, and a "Madonna" by Simone Memmi, which went for £99. Salesroom prices will be watched with the greatest attention for some little time to come. The sale of Sir Thomas Beecham's tapestries was well attended. Mr. M. Harris paid 2,400 gns. for a panel of XVI century Flemish tapestry, depicting garden scenes and hunting episodes and four Charles II walnut chairs went to the same bidder for 260 gns.

The London Group

The Mansard Gallery at Heal's, in the Tottenham Court Road, is now becoming closely associated with the London group, who are again holding an exhibition there. All the prominent members of the group are exhibiting works from a bold, bright "Interior" by Roger Fry, a curiously real but unattractive "Family Group" by Thérèse Lessore, and a set of "Four Seasons" as visualized by C. R. Nebinson, to a really finely conceived picture of a "Mare and Foal" by R. P. Bevens, one of the sanest and most competent members of the movement. Those who are satisfied to find in a work of art something which is merely of decorative value and little else beside, will be perfectly content with art, as exemplified on the walls of the Mansard Gallery; but those who require something a little more soul-satisfying, must seek elsewhere. But, seeing that the London group is obviously searching for new worlds to conquer, there is every reason to hope that before long one may find a distinct widening and development of their artistic outlook.

Etchings at Greatorex Gallery

Early in January Mr. Arthur Greatorex will leave London for his usual winter visit to N. Y., taking with him a number of interesting works by the various modern masters of etching with whom his galleries are associated. At present his gallery is occupied by an exhibition of Frances Drummond's watercolors of gardens and fields, very pleasant reminiscences of rustic scenes resplendent in bright color and illumined by a golden sunlight. Although a little lacking in variety, these drawings have, nevertheless, an undoubted skill, and, although showing no great sympathy with the more temperamental side of Nature, have yet a keenly observant quality, as well as a nice sense of composition.

Sale of Leighton MSS.

The recent sale of the Leighton MSS. at Sotheby's created a deal of interest and some good prices resulted. The first edition, in German, of Johann Lichtenberger's "Pronosticatie" fetched £140, while £170 was given for "The Tragedie or Dialogue of the Unjust Usurped Primacie of the Bishop of Rome." L. G.-S.

ELMIRA (N. Y.)

An exhibition of pictures illustrating protective coloration in nature and concerned with the origination of camouflage in war, by Abbott H. Thayer and Gerald H. Thayer, and which have been shown in N. Y.



THE ST. GAUDENS LINCOLN
Chosen for London

CHICAGO

The Art Institute announces four important exhibitions to open for Jan. 7, namely, a collection of works respectively by Carondeville, Spicer Simon, Jonas Lie and Louis Kronberg. In addition there will be given considerable space to the protective coloration exhibition of Albert Thayer, already held in N. Y. and Washington and fully noticed in the ART NEWS.

The exhibition of posters by local school children, staged as a part of the "better speech" campaign, attracted considerable comment on the thoroughness of art instruction in local public schools and the ingenuity of the teachers in combining art efforts with an endeavor to improve the local English.

An exhibition of Polish dolls, loaned by Mme. Paderewsky, is a unique and pleasing event at the arts club. They are to be sold for the benefit of Polish refugees as at the concerts of the great pianist these last few seasons, and are not only quaint and interesting but works of art in their own crude and primitive way, while many of the costumes are charming in every sense.

Mr. W. J. Young, who has just returned from Tulsa, Oklahoma, reports good business in the oil region. While there he held one of the famous "bidding" sales, originated by his galleries, with the result that many artists have made new friends among southwestern art lovers.

The Thurber studios are planning an important series of exhibitions for January, details of which will be announced later.

Reinhardt's Gallery is showing some attractive things by Martha Walters, which have been well received by their discriminating clientele. Late works by Maurice Fronkes are also to be seen, and several new canvases by Leon Gaspard are expected shortly.

Wilson Irvine's season's achievements in New England, now at O'Brien's, give one an increased respect for his abilities. Marion Dyer.

CLEVELAND

Bryson Burroughs and Joseph Pennell are represented at the museum this month by examples of their works. Mr. Burroughs is frank in his devotion to Puvion de Chavannes, and goes a step further than his master in successfully introducing modern American youths and their elders in scenes, whose pale tones and flat decorative quality suggest far other times and places. His "St. Francis and the Angel" is delightfully primitive, and most of his nudes are of a rare refinement and loveliness of line, while the old heroes and heroines of Greek mythology, like his "Trojan Women," go far to satisfy one's early dreams of those far-off days of myth and fable. But the artist's art has been seen and reviewed so often in N. Y. that it needs no further review.

A select display of peasant art, including embroidery, lace, woven articles, metal work and many other pieces of handicraft, has been placed in the main gallery as a foretaste of the larger industrial exhibit of made-in-Cleveland art-and-craft objects planned for next spring.

At the Gage Gallery the blue and gold study of Frank Benson's little grandson is making a friend of everyone who sees it. The little fair-haired boy in blue, his dress and his eyes matching the summer sky, comes through the flowers toward one like a radiant vision of imperishable childhood. Mr. Gage is showing the finest marine by the late W. T. Richards ever on exhibition, entitled "Summer Sea," with one or two other fine oils by the same master. Figure work by Hopkins and Edmund Greacen; landscapes by Chauncey F. Ryder and Hermann Dudley Murphy and some of Robert Henri's apple-cheeked children, are among other canvases. Jessie C. Glasier.

PHILADELPHIA

More than \$2,100 of the Thouron Memorial Fund, to be used for the aid of artist members of the Pa. Academy Fellowship, has been invested in Liberty Bonds, besides a balance, amount not stated, according to a report submitted by Miss Butler, the treasurer of the Fund, at a meeting of the Board of Managers of the Fellowship, Dec. 16. The question of the next exhibition of the Fellowship coming up, it developed that John McLure Hamilton, president, and Mr. Yarnall Abbott, chairman of the Exhibition Committee, have it in their hands to secure, if possible, the Academy galleries for the next exhibition, whether it shall consist of finished work along the lines of the Annuals or of more sketchy work, as suggested by Mr. Nicola d'Ascenzo.

The Price-Gerber correspondence published in the "Public Ledger" of Dec. 15, in reference to the return to this country of Lieut. Paul Cret for the purpose of carrying out the plans of the Art Jury in developing the Parkway and erection of the new Art Museum, was read to the meeting. Although for some time past, absent on military service, as an officer of the French Army, Lieut. Cret has been constantly advising the Commissioners of Fairmount Park on the subject of these municipal improvements and is now engaged in perfecting the detailed plans. Three members each from the "Sketch Club, T Square Club, The Fellowship, The School of Architecture and Alumni of School of Industrial Art, were appointed by Mr. Lincoln L. Eyre to serve on the Advisory Board in the matter of War Memorials to be erected by architects throughout the country.

Governor-elect Sproul favors the appointment of a State Art Commission that will protect the public from the flood of badly designed buildings of a public character, grotesque war memorials and other constructions in stone and bronze that threaten to descend upon the citizens of Pa. He contends, very reasonably, that memorials should take the form of some object that would be useful to the people, such as the proposed bridge crossing the Delaware between this city and Camden, rather than the form of memorial arches or monuments that are merely decorative. This would certainly express American ideals of utility and beauty that would mark an epoch in the history of the Nation. The cost would be tremendous, he claimed, probably exceeding that of the Parkway in land damages for property condemned to make way for the approaches to the bridge. Such a project is now being studied by Prof. Laird of the University of Pa., who has rendered a report on the matter, which is, as yet, only in the preliminary stage. Endorsement of the designs for the bridge would properly fall to a State Art Commission and, as New Jersey would be interested, one would reasonably expect to have the approval of its architects and sculptors.

The widely spreading dissatisfaction of the public with the autocratic rule of the local Art Jury gives especial significance to the hint that the new Governor may relieve the situation.

Eugene Castello.

SAN FRANCISCO

The Ikeda collection of Oriental art has passed into the possession of the Stanford Art Gallery at Palo Alto. The acquisition was the result of unusual circumstances, the collection having been assigned by Ikeda's widow to the British Museum. It was intended as a memorial to the collector, the proceeds to be given to the Emperor of Japan to aid the war fund in memory of Ikeda. While passing through San Francisco with the collection, the story of the memorial became known to a member of the Stanford family, who asked to see the art objects.

Permission was obtained from the Government to release the collection, then passing in bond through this country, and it was purchased for the Stanford University museum.

An exhibition of watercolor landscapes on silk by a Japanese artist, Senpo Obata, divides attention with crayon portraits by Dorothy Cramer in the Emerson Studios. Senpo is a resident of this city, though born in northern Japan. He is an idealist of the older school, and his pictures clearly show that tendency. The dozen at hand deal mainly with California landscape.

Mrs. Cramer gave an exhibition of her portrait work at the Palace Hotel last year and her method is characterized by delicacy and careful technique. A few new examples are also to be seen this week in the Courvoisier Galleries.

Adolph Berson monopolizes one of the walls at the Rabjohn Galleries, giving some expressions to old missions and adding a windmill and a fishing sloop to the scenic collection. Berson has a good perception of sunlight in patches and this form of color value is best revealed by him on the missions' walls and floors.

His study with Jules Pages often shows the influence of the instructor.



THE BARNARD LINCOLN
Rejected for London

TORONTO

In the beautiful new galleries of the Art Museum the first permanent collection of pictures to be housed in a local gallery is now to be seen, and forms a collection well worthy of study. The greater number have been permanently lent by the Canadian National Exhibition Association; others have been lent by the city or lent or presented by individuals.

Among the British contributions, one of the most arresting is Orpen's (now Sir William) splendid "Sketcher," with his silvered hair, keen eye and ruddy, vivid face, seen against a sky background. Here, too, is a large canvas, "Twilight on Barrow Down" by H. Hughes-Stanton; a beautiful English landscape in winter by R. Gwelo Goodman; "The Captive Butterfly," by E. A. Hornel; "The Young Arcadians," by R. G. Hutchinson; and "Piloting Her Home," by H. Y. Titcomb.

French art is represented by "A Summer Morning," by Raoul de Gardier, a picture which attracts by its bright color and sunshine, showing a white-pillared veranda to which bathers have come from their dip in the blue sea beyond; "Le Pavillon Crepuscule, Lago Maggiore," by H. E. Le Sidanier, a poetic and imaginative picturization of blue and rose twilight enveloping the fairy lake. There is also the dead St. Cecilia, very death-like indeed in her blue robe, by Jules-Cyrille Cave. "Market Day at Malines," by Julian Celos of Belgium, is a charming watercolor. An interesting interior is "The Arcade at The Hague," by the well known Dutch painter, Tholen.

Italian contributions are "The Arch of Septimius Severus," by Luigi Bazzani, an exceedingly clever and realistic rendering of the texture of the old weather-beaten stone; a small canvas full of color interest, "Strolling Players," by Vincenzo Trolli; and "The Gondola," by Lucien Simon. These comprise the more interesting of the foreign pictures.

There are also various examples by American and Canadian painters which need not at the present time be specified in detail.

The original cast of one of the bronze tigers at Princeton, the work of a Canadian New Yorker, Phimister Proctor, makes a very imposing figure, seen down the length of the corridor.

There has also been on exhibition in a separate gallery room, a collection of lithographs sent by the British Government, done by foremost artists, depicting "Britain's Efforts and Ideals in the Great War," in which the names of Brangwyn, Muirhead Bone, Nevinson, and many other famous artists appear.

During January the Museum is to have a large collection of pictures from the National Gallery at Ottawa, which will fill one gallery with old masters, and another with the work of the moderns.

Early in the year a collection of Pennell's lithographs will be shown and the annual exhibition of the Ontario Society of Artists will come in March.

WASHINGTON

An exhibition of paintings and drawings by Everett L. Warner, formerly of Washington, and Gordon Stevenson, will be held at the Arts Club, Dec. 16-Jan. 1. Clifford K. Berryman, a well known local cartoonist, and connected in this capacity for a number of years with the "Evening Star," is holding an exhibition of his work at the Public Library. Mr. Berryman knows the art of telling his story and brings vividly before the public American national life.

George Varian has just illustrated Stevenson's "Treasure Island," as issued by the "Scribner's."

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NEW HAVEN (CONN.)

Announcement is made at the Yale School of Fine Arts that Ass't Prof. Arthur Kingsley Porter, lecturer on the History of Art, has been called to France by the French Government to act with the Commission des Monuments Historiques and is now on indefinite leave from the university.

Ass't Prof. Everett V. Meeks, head of the Department of Architecture in the Art School, has been appointed assistant director of fine arts to act in N. Y. for the Army Overseas Educational Commission.

It is announced that the art school has succeeded in procuring the services of William L. Bottomley of N. Y., to lecture once a week on "History of Renaissance Architecture."

Of the regularly registered students in the art school, eleven painters, one sculptor and three architects have been serving in the U. S. Army and the Navy.

WORCHESTER (MASS.)

In the upper gallery of the museum the collection of war lithographs by British artists which have already been exhibited in N. Y. and Boston under the auspices of the British Government are now shown.

The museum has also purchased eight sketches by Auguste Rodin, now on exhibition in the museum library. The sketches were selected by Director Raymond Wyer from a lot which have just come to this country and are fine examples of the work of the great French sculptor. They are line drawings of nude female figures.

OBITUARY**George P. Bartle**

George P. Bartle died Dec. 9 last in his home in Phalanx, N. J., aged 65. He was one of the wood engravers who made the American school so famous. Born in Washington, D. C., he learned his profession from H. H. Nichols, who was employed extensively by the Government in various branches of scientific work. He then came to N. Y. and devoted himself to the purely pictorial and artistic branch of wood engraving, executing many subjects, principally for the Century Magazine, which were characterized by great charm and delicacy. On the decline of wood engraving, Mr. Bartle occupied himself with landscape painting.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

AMERICAN WATERCOLOR SOCIETY annual exhibition, National Arts Club, 119 E. 19 St., Feb. 6 to 28; exhibits received Feb. 1 between 10 and 6.
PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and fourteenth annual exhibition of oils and sculptures, Feb. 9-Mar. 30, 1919; exhibits received at Budworth's (N. Y.) prior to Jan. 9; exhibits received at the Pa. Academy prior to Jan. 13, 1919.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

American Art Galleries, 6 E. 23 St.—Allied War Salon, including 200 drawings by official American artists in France, to Dec. 24 (net proceeds for the Art War Relief).
Arden Studios, 599 Fifth Ave.—Portraits and caricatures by Whistler, autograph letters, etc., to Jan. 6.
Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.
Art Salon of Hotel Majestic, Central Park West at 72 St.—Under the direction of Dr. Fred Hovey Allen. First annual independent exhibition of Americans, to Dec. 31.
Babcock Galleries, 19 E. 47 St.—Taos Society paintings of the Southwest, Dec. 30 to Jan. 28.
Bonaventure Gallery, 601 Fifth Ave.—Selection of XVIII and XIX century engravings in color to Jan. 15.
Braus Art Gallery, 2123 Broadway and 358 Fifth Ave.—Paintings by American artists, mezzotints, etchings, mirrors and frames, through December.
Brooklyn Museum, Eastern Parkway—Brooklyn Society of Etchers, to Jan. 5.
Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Paintings by members during Dec.
City Club of N. Y., 55 W. 44 St.—Works by Wm. E. B. Starkweather, through Dec.
Cosmopolitan Club, 133 E. 40 St.—Paintings by Rosina Emmet Sherwood, to Dec. 30.
Daniel Gallery, 2 W. 47 St.—Watercolors of naval activities, by Th. H. Benton, U. S. N., to Dec. 30.
Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.
Ehrlich Gallery, 707 Fifth Ave.—French XVIII century stipple and line engravings, to Jan. 4.
Ferargil Gallery, 24 E. 49 St.—Small paintings, bronzes, and wrought iron, through Dec.; oils by John Follinsbee, Jan. 1 to Feb. 1.
Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, extended to Jan. 1.
Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.
Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.
Kennedy Galleries, 613 Fifth Ave.—Old English prints and aquatints by William A. Sherwood, through Dec.
Kingore Galleries, 24 E. 46 St.—"War and Peace" in sculpture and painting, to Jan. 4.
Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers, through the month.
Macbeth Galleries, 450 Fifth Ave.—Second annual display of "Intimate Paintings," through Dec. 31.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Holiday exhibition of works by contemporary artists, to Jan. 10.
Montross Gallery, 550 Fifth Ave.—Woodland pictures by Robert Henri, done on the coast of Maine last summer, to Jan. 4.
Musmann Gallery, 144 W. 57 St.—Aquatints and etchings, through Dec.
National Academy of Design—Winter exhibition, to Jan. 12, 1919. Fine Arts Galleries, 215 W. 57 St.
New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.
Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley.
Pen and Brush Club, 134 E. 19 St.—First winter exhibition of work by club members, to Jan. 11.
Satovover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.
Sherwood Studios, 58 W. 57 St.—Paintings done at Bethlehem Steel Works and authorized by the Ordnance Dept., U. S. A., by Geo. Pearce Ennis, to Jan. 10.
Touchstone House, 118 E. 30 St.—Xmas gifts from all over the world, through Dec.

Vernay Galleries, 12 E. 45 St.—Special Christmas collection of antiques, through Dec.
Whitney Studio, 8 W. 8 St.—Works by Allen Tucker, to Jan. 2.
Whitney Studio Club, 147 W. 4 St.—Exhibition and sale of paintings and sculpture, through Dec.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Madison Sq. South—The collection of American paintings formed by the late William H. Payne, including representative works by Inness, Wyant, Murphy, Winslow Homer, Abbey, Blakelock, Tryon, Blum, Ulrich, LaFarge, W. M. Chase, Mowbray, Thomas Moran, Eastman Johnson, Whittredge, Gifford, Dewey, Bliss, Baker, Church, C. H. Davis, Millet, Curran, Richards, Wiggins, Harrison and other prominent artists; on view Sat., Dec. 28 to date of sale, Mon. eve., Jan. 6, in the Grand Ballroom of the Plaza. The important collection of American portraits formed by Mr. Thomas B. Clarke, including five portraits of Washington by Gilbert Stuart, Charles Wilson Peale, Charles Peale Polk and Rembrandt Peale; and other notable portraits by John Peale Sully, Pine, Copley, Vanderlyn, Jarvis, Inman, Morse, Earle, Eichholtz, Harding, Paradise, Smibert, Allston, Trumbull, and other early American portrait painters; on view Sat., Dec. 28, to date of sale, Tues. eve., Jan. 7, in the Grand Ballroom of the Plaza.
Anderson Galleries, Park Ave. and 59 St.—Chinese porcelains, Mandarin beads, jades, amethyst and agate carvings, inlaid boxes, screens, panels, bronzes, cloisonnes and embroideries, collected by Ernest Schernikow; on view to date of sale, Fri. and Sat. afts., Jan. 3 and 4, at 3:30. Books from the library of William F. Church and from other collections; on view now to date of sale, Mon., Tues., Wed. and Thur. afts., Jan. 6, 7, 8 and 9, at 2:30.
Fifth Avenue Auction Rooms, 331-341 Fourth Ave.—A collection of oils, the property of estates and individual owners including examples of B. Adam, C. T. Chapman, C. Detti, J. M. Hart, J. Monchablon, G. Anglade, W. M. Chase, P. Grolleron, G. Inness, P. Potter, A. H. Wyant, R. Bonheur, T. S. Cooper, J. H. L. de Hass, D. Johnson, H. Shouten; on view to date of sale Thurs. and Fri. evenings, Jan. 2 and 3.

ART AND BOOK SALES**Coming Ames Picture Sale**

The paintings left by the late Oliver Ames of Boston, once Governor of Mass., will be sold at auction in the Plaza ballroom, Jan. 16 next, assembled more than 100 paintings, with many art objects, which list will be sold at 6 E. 23 St., Jan. 16 and 17.

The Ames pictures are mostly of the modern French, Italian and American schools, among them Lerolle's "Potato Gatherers," Jacquet's "La Premiere Arri-vee," Visconti's "Forest of Fontainebleau," Mancini's "On the Road to Naples," Jules Lefebvre's "Salome," Munkacsy's "Carlsbad" and a Ziem, "View of Venice."

The American pictures include three examples by George Inness, one an important late landscape, and the two other representative of his middle career; a Brittany landscape by W. L. Picknell, "Sea and Shore" by W. T. Richards, and examples of Clement R. Grant, E. Lord Weeks, A. F. Bellows, A. F. Tait, W. T. Smedley and R. W. Van Boskerck.

Among the art objects is the Dennis vase, one of the best cameo glasses in existence, made at the Dennis works of Thomas Webb & Son, Stourbridge, England, by George Woodall, the famous cutter, and first exhibited, though then unfinished, at the Paris exposition of 1878, which Governor Ames purchased at the famous Mary J. Morgan sale in 1886. From the same sale came the Sevres pate tendre vases, and also the vases in pate sur pate.

Sale of Old N. Y. Views

Rare views and maps of old N. Y. and vicinity from the collections of Mr. J. P. Whiton Stuart and other consignors were sold at the Anderson Galleries, Dec. 20, for a total of \$3,158.20.

No. 130—A lithograph of Broadway, from Spring to Prince Sts., published by W. Stephenson & Co., N. Y., 1855, the only copy extant, was purchased by R. Fridenberg for \$875, the highest price.

No. 186—Lithograph of Lord & Taylor, by H. Lawrence, N. Y., rare print, went to the same buyer for \$200.

No. 60—Aquatint, "N. Y. from Heights Near Brooklyn" (1828), engraved by I. Hill, 2 pcs. R. Fridenberg, \$180.

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Curtis Minerals Sale

A collection of minerals of scientific, artistic and educational value made by the late Thomas E. H. Curtis was sold at the Anderson Galleries Dec. 21 for \$1,006.50.

Good Prices at Antique Sale

A Queen Anne needlework embroidered chair brought the highest price at the sale of a collection of antiques at the Clark Galleries, \$1,250, Dec. 22, from Mrs. Samuel Untermyer. An XVIII century Chinese bottle in iridescent blue went to Mrs. Arthur Curtis James for \$225. A pair of candleabra with crystal chains and pear-shaped drops, Josiah Wedgwood bases, also went to Mrs. James for \$850.

Mrs. Reginald De Koven paid \$200 for a large Chinese covered pot of mustard yellow and \$95 for a XVII century Italian needlework chair. A pair of small gilt commodes, Venetian style of the XVIII century, went to E. A. Sgawan for \$340, and a set of six XVIII century Venetian painted chairs, covered with Italian printed linen of the period, went to the same buyer for \$270. Mrs. Sherwood Aldrich paid \$170 for a XVII century Flemish four-fold screen of leather.

The total for the day's sale was \$15,986. A total of \$1,266 was realized at the fourth session of the sale Tues. aft., making a grand total of \$24,104.

The highest price of the session, \$350, was paid by Mrs. E. L. Chapin for a pair of Venetian light standards designed by Karl Freund. A half-round console table brought \$110 from Mrs. M. W. Stuart and a XVII century Dutch pewter lamp \$100 from F. S. Peabody.

A Useful Art Publication

There will shortly be issued the first volume of a new work by Mr. Algernon Graves on the art sales of the early XVIII century.

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BUFFALO

The exhibition of the work of soldier-artists of France at the Albright Gallery closed Dec. 7, when the paintings were shipped to the Boston Museum. Some 38 sales were made for \$1,500 and over 500 catalogs were also sold during the exhibition, the proceeds going to the wives and children of the French artists represented.

An unusually fine collection of 78 war posters lent by the National City Co., N. Y., was shown at the Albright Gallery in Rooms XVI and XVIII with the work of the soldier artists of France, and will remain until Dec. 31. The National City Co., through its large interests abroad, was able to secure the posters, and the collection was made by an American war correspondent who had exceptional opportunities.

RICHMOND (INDIANA)

George H. Baker, leading Indiana landscapist resident in Richmond, has had an exhibition of his recent work in the gallery of the Richmond Art Club. The artist, who is an exponent of the moderns, displayed a series of sketches, brilliant in color and bold in treatment, most of which were painted in the environs of J. E. Bundy's country studio near Richmond, where Mr. Baker spent most of October. Mr. Baker, with Randolph Coats, one of the best known of the younger artists of Indiana and who gives promise of notable achievements in painting the figure, is in Canada for several months this winter.

Mr. Coats stopped here recently on his way North from Knoxville, Tenn., where he has been conducting an art school and where he maintained a studio, was a student at the Herron Art Institute, Cincinnati School of Art and the Art Students' League, N. Y. He took the prize at the last annual exhibition of Indiana artists held in this city.

An exhibition of the Raemaekers cartoons purchased by the school board and held in the public art galleries in the high school building was succeeded by an exhibit of the monotypes and sketches of Francis Brown, a teacher in the junior high school of this city.

Miss Anna Newman, formerly of Richmond, now head of the art department of the Ft. Wayne High School, has recently completed a portrait of the late Justin A. Study, one of the best known educators in Indiana and long a member of the Indiana State Board of Education. The portrait was on exhibition here, Mr. Study's former home, before being sent to Mrs. Study, now a resident of Ft. Wayne, where Mr. Study was head of the schools for many years.

Alson Skinner Clark, the Chicago artist is well and in the naval aviators' identification bureau in London where he was transferred recently from Paris. Mr. Clark went overseas a year and one-half ago, offering his service to the government. His ability to speak French and several other languages and his experience as a traveler in the Balkans, here and there and everywhere in France, and generally in European byways, and his acquaintance with the Atlantic coast from Panama north, qualified him for work of value to the U. S. Mr. Clark was in rural France when war was declared in 1914, and at once gave his car and his services to aid the mobilization of France. In the autumn of 1919 he returned to America with pictures from his studio in Paris, and spent the winter painting in Charleston, S. C. These canvases of the old south are to be shown in the future. Later, America's entry into the war called him from his summer home on the St. Lawrence, where he was painting. Mr. Clark's Paris studio has been turned over to the navy as a home club. E. G. W.

"The Curse" in Kansas City

Kansas City is viewing "The Curse," a series of five paintings by Bela Ormo, depicting the horrors of Force. The inspiration to paint the pictures came to Ormo at the outbreak of the war in 1914, after he had lived for five years in Hungary, under the "kultur" of Austria. Upon the declaration of war, he fled to America to escape the social and political oppression of Hungary, his two brothers having been forced into service. In the pictures he has painted he shows how these conditions are intolerable to a man of democratic ideals.

Robert Grouiller

Robert Grouiller, the French painter and engraver, who was with the Fifth Engineer Corps, French Army, was killed in action during the last fight of the war. He was only 33 years old.

WITH THE ARTISTS

Miss C. Barrett Strait, who has spent some time in the South doing portrait work, has returned to N. Y. and will have her headquarters at 96 Fifth Ave. until Jan. 1.

Maurice Molarsky is engaged upon portrait work at his 67 St. studio and is also planning a series of monotypes of N. Y. subject.

Invited guests of Charles J. Connick last week viewed a group of five large lancets which form the centre of a large "Te Deum" window he is completing for St. Mark's Church, Minneapolis.

The talented young artist Theresa Bernstein, whose work is attracting considerable attention, has sold one of her Gloucester pictures in the MacDowell Club current exhibition.

G. Capone has his good watercolor "Autumn—Bronx Park," recently shown at his studio in the current exhibition at the Salmagundi Club.

The Mussmann Gallery announces an exhibition of recent "Portraits in Charcoal" by James Britton, to follow the exhibition of the Manhattan Painter-Gravers now on.

By the will of Jean G. Bourdis, who died on Dec. 23 last, the city of Lyons, France, gets \$19,300 for the purchase of pictures.

Mr. Henry Duveen, of Duveen Brothers, who was on the sick list for some time this autumn, has entirely recovered his health. Mrs. Duveen, who underwent an operation a few weeks ago, is also happily well again.

Mrs. A. E. Abbey has just sold her property, 1 E. 56 St., which she inherited from her brother, Mr. Frederick Meade, who died Nov. 6 last, to Duveen Bros.

The English critic, Miss Amelia Defries has left Washington and has gone to London.

Miss Louise L. Huestis, who spent last winter in New Orleans, where she has relatives, and painted a number of portraits there, is at her N. Y. studio, 51 E. 56 St., this season. Miss Huestis, who was a pupil of William M. Chase, has two excellent examples of her good art in the current Winter Academy, which are notable among the smaller oils shown. They are entitled respectively "The Novitiate," and "A Portuguese Woman," and are characteristically good in drawing, faithful in expression and have exceptional, refined color quality.

A Busy Artist

J. Campbell Phillips has been and continues to be very busy at his Carnegie Hall studio, where he has executed and is now painting a number of important portraits. These include full and three-quarter length presentments of former Secretary of the Treasury W. G. McAdoo (Mr. McAdoo selected the artist himself), Pres't McGuire of the N. Y. Real Estate Board, and Mr. Amos L. Prescott, and bust presentments of Mr. Joseph P. Day (2) and Frank L. Klingensmith of Detroit, Vice-Pres't of the Ford Motor Co. The artist's composition figure work, "The Age of Wonder," has been purchased by a gentleman for presentation to the Albright Gallery, Buffalo.

ROCHESTER (N. Y.)

The Memorial Art Gallery is now holding the Henry Golden Dearth Memorial Exhibition. No collection which has been here for some time rivals it in charm of color and variety of both subject and technique.

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ATLANTA

To see to it that only beautiful monuments are erected in Atlanta will be the task of the city art commission, which has been organized here. Mayor Candler fears that the sentiment in favor of erecting shafts or statues honoring the soldiers who have made gallant sacrifices in the war might develop into a disregard of the artistic merits of those which might be submitted. The commission is to be an advisory board, to be consulted on plans for any public building, park or monument. This is in keeping with the regulations in many other large cities.

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